1:Vaillant A-5 (1928-1936)1941 NU7 Aztec NU7

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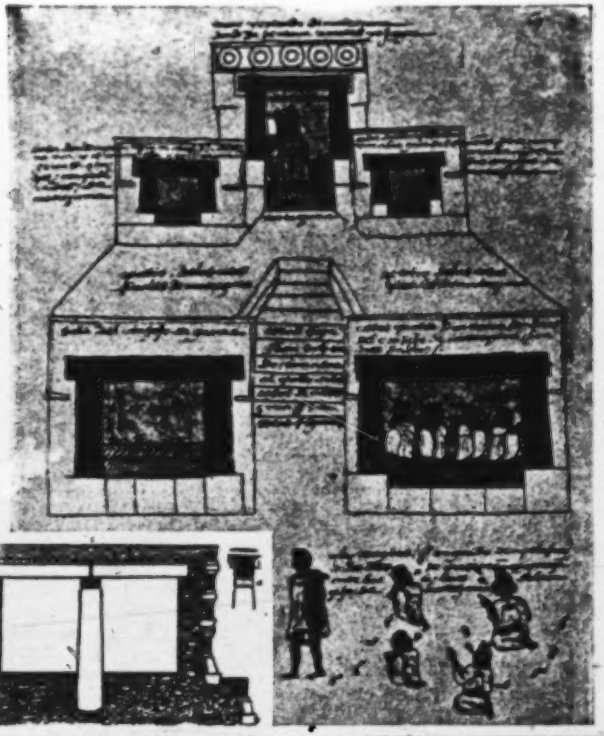

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PLATE 41

AZTEC ARCHITECTURE

TOP: Montezuma's palace, from the Codex Mendoza. His apartments are on a platform reached by a stair. At right and left are rooms for allied chiefs, such as the rulers of Texcoco, Culhuacan, Chiconauhtla, Tlacopan and Tenayuca. The left-hand room on the first floor is reserved for the war council and the quarters at the right are for the judges, who may be seen settling a case between several litigants. MIDDLE: *Left:* Section through a temple at Mitla showing details of Aztec construction. BOTTOM: A two-story house of probable post-Conquest date. The palace above with ascending platforms shows the customary Aztec method of elevating rooms.

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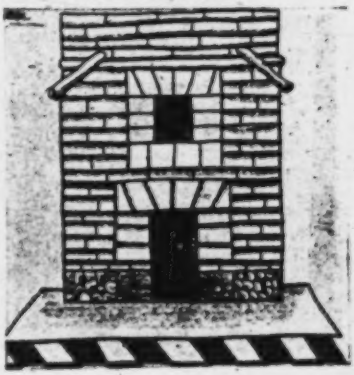

[p. 128(C)]

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PLATE 43

AZTEC ARCHITECTURE

Palace at Chiconauhtla. Note how closely the plan resembles that of the Texcocan palace on Plate 42.

[p. 128(E)]

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Mosaic workers utilized stones of different colors and shells of various kinds. Pure designs were common, but elements representing the costume or the body paint were shown when the mosaic covered a figure in wood or stone. An application of mosaic on a larger scale was frequent in architecture, a veneer of cut stone being applied to the rubble of a platform or building. The temples of Mitla, Oaxaca, influenced by the same Mixteca-Puebla culture to which Aztec civilization owed its origin, are masterpieces of this technique, for individual blocks have their surfaces carved to fit together in an intricate geometric design.[9] (See Plate 11, bottom.)

The woodworkers, owing to the impermanence of their medium, have left little to exhibit their prowess, but the few surviving masks, idols, drums and *atl-atls*, or throwing boards, bear ample witness to their superb craftsmanship. The very fact that they had to work wood with stone tools makes their achievement noteworthy. Their copper tools were dull and unserviceable in cutting even the softer woods, and these implements came into use relatively late in Aztec times.[10] (See Plate 54, bottom.)

Wood was used extensively in buildings for roof beams and doorjambs. A beam in the palace at Texcoco was ninety feet long and five feet thick, so that its preparation and transport must have been an arduous task. There was probably little use of planks in Aztec building, since it would be difficult to prepare them with the rudimentary equipment at Aztec disposal, and adobes and plaster were easier to make and just as serviceable. Wooden canoes, however, were essential for life in the lakes. Some were dugouts hollowed out by fire, but others, to judge from the type used by the Xochimilcan

1:Vaillant A-5 (1928-1936)1941 NU7 Aztec NU7

341 The most impressive expression of architecture was in religious building. Houses might have a fortuitous beauty of proportion, but the main consideration was adequate shelter. Public buildings of a secular character, like the clan house or the chief's quarters, were large-scale projections of the domestic architecture. The addition of many apartments for attendants and concubines, a swimming pool and a menagerie, such as composed the palace of Montezuma, did not alter structurally or in basic plan the scheme of rectangular rooms set about a patio.

The temple architecture, on the other hand, achieved real majesty. The great gods lived in the sky, so that their shrines and images were very naturally elevated above the level of worldly affairs. The climate contributed indirectly to the conversion of religious requirement into an impressive art form. It was not necessary to house the congregation or protect it from the weather. The altar or shrine alone needed to be elevated, and the worshipers stood in the plaza below. Thus the temple capped the substructure and was the culmination of a harmonious series of ascending planes, calculated to increase the illusion of height by emphasizing the effects of mechanical perspective.[2]

Such aesthetic canons were probably not laid down as laws but were reached after centuries of experimentation had produced a standard procedure. The earliest temple found in the Valley was Cuicuilco, of Upper Middle Culture date, where the altar was exposed upon a massive oval mound.[3] There is no trace of temple walls, and the use of fire precluded a canopy. However, at Teotihuacan, in the classical Toltec period, the temple had replaced the open altar, and in all probability it housed a representation of a god in wood

1:Vaillant A-5 (1928-1936)1941 NU7 Aztec NU7

or stone. In the whole of Mexico there is no more harmonious treatment of gigantic mass and planes than the substructure of the Temple of the Sun.[4] (See Plates 18, bottom; 22, bottom.)

The floors of the temple survive, though the roof and walls were destroyed long ago, but the illusion of infinite height and space still remains. The planes between its terraces are so cunningly calculated that the observer standing at the foot of the great staircase cannot see people at the top. He is conscious only of the massive ascent disappearing into space. When the stair was used by a religious procession, in all its pomp and color, the effect must have been stupendous. The elaborate hierarchy of a great civilization moved upward to meet, at a point unseen by the beholders, the infinity of the heavens, concentrated aloft in the god's image.

The plan of the sacred city of Teotihuacan was calculated to maintain the illusion of mass and height. The buildings were laid out in groups along a north-south axis, broken laterally by several precincts oriented to the east and west. From whatever angle one approached Teotihuacan the eye was led toward a point of interest, guided by the arrangement of the planes and masses. Thus the diminishing effect of distance was avoided. Within each precinct the surrounding walls insulated the observer from the rest of the city and emphasized the mass and height of the principal precinct temple. Not even the Pyramids of Egypt present so carefully calculated a plan to dominate the individual with the sheer weight of supernatural power. The modern visitor to Teotihuacan, now in ruins, cannot escape the ancient association of ideas that the greater his temple, the more powerful a god must be. (See Plate 22, top.)

7: Sahagún M-5 (1529-1590) 1955
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—*After Paso y Troncoso*

65. Preparation of the image of Uitzilopochtli (Chapter 19). 66-70. Massacre of participants in the Feast of Uitzilopochtli (Chapter 20). 71. The massacre is announced to the Mexicans (Chapter 20). 72. War breaks out between the Spaniards and the Mexicans (Chapter 21).

[p. 44(K)]

726 And, when this had come to pass, the great chieftains in vain took refuge behind the stone columns; and the stone columns [were] in two rows, altogether eight [of them]. And also the chieftains crowded on the roof terrace of the Coacalli.[1] They filled the roof terrace. None of the chieftains [could] go beyond.

And the Spaniards at first remained quiet. And when they fired the gun, it became very dark; smoke spread out. And those who were hiding behind the stone columns all fled; and all those who were on the roof terrace hurled themselves down, and all ran far away. Then [the Spaniards] took up the gun and went to place it upon the large, round stone. And on top of the [pyramid Temple of] Uitzilopochtli, holding vigil to no purpose, [priests] struck two-toned drums; as if with all force they struck the two-toned drums. And then two Spaniards climbed up, going to club them there. And when they had gone there to strike them, they cast them down; they threw them down from there.

And the shorn ones, all the chieftains, who had been fighting in boats, all came forth and issued on to the dry land. And those who plied the boating poles for them [were] the young boys; only these guided the boats. And upon this the chieftains then took note of the spaces among the houses. They ran fast; all in truth shouted and said: "O chieftains, make haste!"

And when it came to pass that the Spaniards saw that they were about to come to grips with and pursue them,[2] then they cowered and sped away; they turned tail; they indeed fled and ran. From both sides they were shot at with darts and barbed arrows; and from both sides they were pelted with stones. Shortly, then, they went to find respite at Xolloco, to catch their breath. There [the battle] quieted, and thereupon [the Mexicans] all turned back. And the Spaniards then also returned and went to establish themselves at Acachinanco. But the gun, in their haste, they abandoned there on the large, round stone. Then the chieftains seized it, ran it forward, and went to toss it into the water. They pulled it to Tetamaçolco.[3]

quimototocticicaca in tetlaquetzalli: auh in tetlaquetzalli ompantli, nepan chicuej. Auh in coacalli itlapĩoc, no tetentoque in tiacavan, motlatlapantenque aocac ixtlapal iauh in tiiacavan.

Auh in Españoles çā njman amo mamana: auh in oquitlazque tlequjqujztli cenca tlaiovac, poctli motecac. Auh in quimotocitimanca in tetlaquetzalli, netlaloloc yoan in jxquichtin tlapanco onoca valmotepeuhque veca netlaloloc, nec quivallecavia in tlequjqujztli contecaco temalacatitlan: auh in jcpac vitzilobuchtli, oc nē tlapiaia, quivitequja in teponaztli, iuhquin ontetemj quivitequj teponaztli: auh njmā ic ontlecoque vmentin Españoles, vmpa quimonvivitegujto: auh in oquimonvivitequjto in ca valmaiauhque, quinvalchicanauhque:

auh in quaquachictin in jxquichtin in tiacavan in acaltica tlaiecoaia, muchintin valquizque, vallalvacaquizque: auh in tetlanelhuja in telpopotzitzinti, çan iehoātin in quivalhuivicaque in acalli. Auh in ie iuhquj in tiaiacavan, nec quimottilia in caltzalantli vellatotoca, vel netzatzililo: quitoa. Tiacavane, ma vallatotoca:

auh in ie iuhquj, in oquittaque in Españoles in ie impan monamjquj in ie quintotona, njmā ic mocotoztlalique, motepuztique, vel totoca, motlaloa necoccampa in valmjnaloia in tlatzontectica, yoan necoccampa in valtepacholo, quin vmpan xolloco patito, imjhio quicuito, vmpa valmomanato: njman ie ic valnecuepalo. Auh in iehoantin Españoles, njman ic no mocuepa motlalito in acachinanco: auh in tlequjqujztli vncan quicauhtiquizque in temalacatitlan: njman conanque in tiacavan, quitototza quimaiavito atlan, tetamaçolco quitztiltitiaque.

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1. Spanish text: *"mucha otra gente estaua encima de la casa que estaua armada sobre las colunas."* The Coacalli is described in Book VIII — *Kings and Lords*, p. 44.

2. *Quicauhtiquizque*: probably *quicauhtiquizque in nemaui*.

3. Spanish text: *"en esa agua profunda que llamauā Tetamaçolco, que esta sobre el mesmo que se llama Tetamaçolco, donde estaua los barcos."*